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Samuel Yates

YATES, SAMUEL AMOS. An Exhibition of Paintings. (1968)
Directed by: Mr. Gilbert Carpenter.

This thesis is an exploration of some relationships between geometric units and organic forms of the human figure. The compositions of the thesis paintings are based on certain historical works that are relevant to the exploration.

The thesis, consisting of five paintings, was exhibited in the Weatherspoon Gallery, University of North Carolina from May 15 to 25, 1968.

A 35mm slide of each thesis painting is on file at the University of North Carolina Library in Greensboro.

A Thesis Submitted to
the Faculty of the Graduate School of
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
April, 1968

Approved by



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AN EXHIBITION OF PAINTINGS

by

Samuel Yates

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Director

APPROVAL SHEET

This thesis has been approved by the following
committee of the Faculty of the Graduate School at
The University of North Carolina at Greensboro.

Thesis
Director

Gilbert K. Cayton

Oral Examination
Committee Members

James Barker
W. Earl Abbey
Andrew Martin
Gilbert K. Cayton

4/30/1968
Date of Examination

CATALOGUE

Media	Paintings based on	Size in Inches
1. Acrylic	Titian's "Bacchanal"	70 x 144
2. Acrylic	Botticelli's "Pieta"	70 x 120
3. Acrylic	Matisse's "Dance" & "Music"	70 x 96
4. Acrylic	Poussin's "Tribute to Hymen"	72 x 96
5. Acrylic	Matisse's "Music"	72 x 48

In this group of thesis paintings, I have explored some relationships between geometric units and organic forms of the human figure. The compositions are based on certain historical works (e.g. Matisse, Botticelli) in which variety of shapes, use of space, juxtaposition of forms, linear movements, and color associations suggest an inexhaustible supply of relationships that are relevant to the intentions of each thesis painting. I have chosen a particular historical work as a natural starting point, as another artist might select a certain landscape, set up a still-life, or choose a photograph. The work was not chosen, however, because it was my favorite painting by that particular artist, but because it offered a range of provocative possibilities for my exploration. Many pictorial elements in the original works, although they may have influenced my selection, have not proven necessary or of personal importance in the thesis paintings. There exists in my paintings no study of academic perspective, of real or atmospheric space, of surface modeling governed by a certain flow of light, nor of a certain color-to-real-object balance.

As the pictorial compositions differ in each of the historical paintings, so do they in each of the thesis paintings. This difference is visible through the geometry of the human figures existing in each historical and thesis

painting. But within the various ideas of figure and pictorial construction, there exists in all the paintings an occupation with positive to negative and organic to geometric relationships. (e.g. In Titian's "Bacchanal" there are organic forms of the figures juxtaposed to the geometric forms of urns and of those implied by nature, the landscape and trees.)

In the transformation of an historical, pictorial idea, I have sometimes used the complete work, but, often I have used only a portion. My choice of source material governs the size and shape of my canvas which in turn suggests a series of squares, rectangles, and linear diagonals which serve as space dividers and activators. Segments of the figures, inserted in an assigned space keyed to the modular grid created by the canvas division of squares and rectangles, initiate a series of exchanges within these modular grid segments and finally within the entire painting. The push and pull of the individual module is determined by the shifting of color and its value in relation to the adjacent module and to the twisted, delineated surfaces of the figures which flow from one module to another. The illusionistic qualities of the paintings are created by the tension between the modular segments and their individual negative areas.

The literary or iconographic aspects of the paintings I chose to work from are not of great interest to me. It was the plastic qualities of these chosen works that I made use of in my paintings.